

**YOUNG SINGERS**  
**THEIR VOICE CULTIVATION AND PRESERVATION**  
**BY**  
**JAMES BATES**







# YOUNG SINGERS

THEIR VOICE CULTIVATION AND PRESERVATION.

A CONCISE, COMPREHENSIVE AND UP-TO-DATE GUIDE TO ALL ENGAGED IN  
TEACHING VOICE PRODUCTION, ENUNCIATION, AND SINGING,  
TO GIRLS AND BOYS.

BY

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*Inscribed to my old Pupil and Friend—*  
STANLEY MARCHANT, ESQ., MUS. DOC. (OXON.), F.R.A.M.  
*(Sub-Organist of St. Paul's Cathedral, London).*

## PREFACE.

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This booklet should be considered as an appendix to "Voice Culture for Children," which was written about twenty years ago and published by Novello and Co., 160, Wardour Street, W.1. The author now attempts to clear up points of doubt and difficulty. The treatment of English phonetics is put forward simply, systematically and fully; so that they can be understood by children, and pure, clear enunciation made possible in speech and song. If the generally acknowledged weakness of enunciation by English singers is to be remedied, or any faulty, "provincial" pronunciation is to be corrected, it can only be done by teachers giving due attention to the phonetic treatment of the vowels and consonants. It is hoped too, that the author's suggestion as to opening the throat before singing and for focussing the voice to secure resonant, bright, tuneful singing will make this part of a girl's or boy's voice cultivation easier for teacher and pupil. Although an addendum to the author's original work, this little treatise is complete in itself and gives in condensed form the results of his forty years' study of young voices, and of an unique experience in teaching Voice Production, Enunciation and Singing to Girls and Boys.

JAMES BATES.

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## BAD TONE—CAUSES AND CURES.

The principal causes of bad tone are :—(a) Shallow inspirations and forced expirations. (b) Compression of the throat and back of the mouth; with rigidity of throat and lower jaw. (c) Cramped, wrongly focussed vowel sounds. (d) Drawled or slovenly articulation of consonants.

Good musical tone requires an economical expenditure of breath, as too great a pressure prevents the diffusion of the voice in the post-nasal cavities which are its natural resonators.

(a) To prevent shallow intakes and forced emissions, children should be directed to stand easily and take a very quick breath through the nose and mouth together accompanied by a sudden bulging at the waist. The action is similar to that of a pair of bellows. If the handles are well parted, there will be a big expansion at the base, and air will rush through the nozzle to fill the vacuum thus created. The base of the chest is enlarged and breath rushes in through the nose and mouth. When breathing in quickly, the mouth should be open and the back teeth widely apart, otherwise there will be an unpleasant sniffing or gasping sound and the intake will be too slow. Just as the air in a bellows can be expelled through the nozzle quickly or slowly according to the pressure applied, so can the air be expelled from the lungs (our natural bellows) for the purpose of vocal tone. With their lips separated as if singing and their back teeth well apart, children should take in a full breath by quickly expanding the lower ribs, and exhale that breath by blowing it out lightly as if warming the fingers. This restraint loosens the throat, depresses the back of the tongue and causes the outflow to be even and slow. Breathing exercises ought to be practised for quick intakes and slow, controlled emissions, so as to secure pure vocal tone. Children, unless taught to breathe rightly, take short, scanty breaths by raising the shoulders, and expel the breath forcibly by lowering the shoulders, just as one can take and expel puffs of air by slight movements of the handles of a bellows. They should take deep breaths with a full bulging at the waist, and, when practising breathing exercises for singing, try to keep the lower ribs out, and the breathing muscles will do their work by emitting the air economically and evenly. So long as the lower ribs are expanded



the shoulders cannot be raised, and the common fault of using them for shallow intakes of breath and forceful emissions is thus prevented.

Ex. I.—Breathe in very quickly through the nose and mouth together, and exhale by humming on the “ m ” sound, i.e., with lips lightly pressed and with the back teeth well apart and the voice “ placed ” up and forward into the back of the nose. The humming sound “ n,” with the front of the tongue pressing against the palate, and with the lips and teeth well apart, should also be practised. These sounds should be hummed for from ten to fifteen seconds.

Ex. II.—Take a full-waist breath and vocalise softly on upper B<sup>b</sup> flat, B<sup>b</sup>, C, D flat, D, E flat, E, or F to a vowel sound, such as oo (look); ô (lot); û (luck); [or ah (laugh)]; ê (let); e (leaf); for from ten to fifteen seconds; or to the five vowel sounds consecutively and continuously for ten or fifteen seconds—two or three to each.

Ex. III.—Take a full breath, and monotone numbers for from ten to fifteen seconds on the upper B flat, B<sup>b</sup>, C, D flat, D, or E flat.

(b) To remove any rigidity and compression of the throat and mouth, get the children to stand loosely and easily with the head slightly inclined and the lower teeth a little indrawn. They should then drop the jaw by separating widely the back teeth. With the dropping of the jaw in this way the larynx will descend, the back of the tongue will be depressed and the soft palate will rise. A good resonance chamber of the voice is thus formed, and its effectiveness will be maintained while the back teeth are kept well apart. The more spacious the throat and back of the mouth, the fuller and rounder will be the tone.

(c) To secure a musical and resonating quality of tone, the voice should be focussed at the junction of the nose and forehead. It is thus able to bring its harmonics into play, and so enrich its tone and vary its colour. This part of a child's voice training is the most important work of the teacher.

(d) The vowels recommended for ‘ voice-placing ’ are “ ou ” (should) or “ ô ” (from) for notes of a girl's or boy's chest register; “ ê ” (met) for notes of the middle register; and “ e ” (eve)



or "ah" for notes of the head register. It may be assumed that, in the school choral-class, girls' and boys' chest registers embrace notes on the first line of the treble stave and below; the middle registers include notes between the first space of the stave to third line inclusive; and the head registers, the notes above.

(e) Avoid the frequent practice of the vowel "oo" (who), as it cramps the young singer's voice and enunciation; and be very cautious in using the vowel "ah" (far), as it tends to throatal tone and flat singing. The best vowels for securing pretty, even, blending, tuneful tone from children are:—"ou" (should), "ô" (from), "û" (some), "ê" (met), "e" (eve).

(f) The rule for practising voice-culture exercises should be "sing softly." Good loud singing should be a development of good soft singing.

(g) Make voice production exercises melodious and rhythmic. Scales afford pleasurable practice for children if sung in rhythmic form. They should usually be sung downwards.

## EXERCISES FOR TRAINING CHILDREN'S VOICES.

*(These exercises can only be effective when sung with easy pose and looseness of chin and throat.)*

- (1) Inhale a waist-breath quickly and hum descending scales of E flat, D, D flat and C to the m, n, or ng sound. The humming should be practised with broad lips and tongue, with back teeth well apart and the tone directed to the cavities behind the nose, and the "buzz" felt at the junction of the nose and forehead, between the eyes.
- (2) Hum on B flat, B, C, C sharp, D, E flat, E or F, to the "n" or "ng" sound for one beat, and then drop the tongue and open the tone to "ou" (should), "aw" (walk), or "ô" (from), sustaining the vowel sounds for three beats.
- (3) Vocalise the three combined sounds m-aw-e, n-aw-e, or ng-aw-e to each of the five notes; d, r, m, f, s, ascending and descending (Keys A flat, A, B flat, B and C). The back teeth to be kept well apart. (See exercise 6, page 6.)



- (4) Vocalise tetrachords—d, r, m, f; f, m, r, d,—on A flat, A, B flat, B and C, using the vowels “ou” (should), “aw” (walk) or “ô” (from) with exaggerated aspirate—“hoo” (hook), “haw” (hawk), or “hô” (hot)—use separate aspirates to each note. Sing into the back of the nose. (This exercise with 5 and 6 immediately following, gives a second method of focussing the voice.)
- (5) Vocalise the same tetrachords to “hoo” (hook), “haw” (hawk), or “hô” (hot), using the aspirate on the first and fifth notes, and sing the exercise in two phrases.
- (6) Vocalise the whole eight beats of the above exercise in one breath, beginning with “hoo” “haw” or “hô,” but changing the vowel in descending to “e” (eve) or “ah.” The syllables “loo” (look), “law,” “lô” (lot); also “too” (took), “taw,” “tô” (top) should be practised ascending, but “e” or “ah” descending. (Children are inclined to stiffen the lower jaw and cramp the tone on “e” and “ah,” thus losing the focus and tone quality. The back teeth should be equally wide apart for all vowels, and the chin should be loose—*floating*. To keep the throat and the back of the mouth open, direct the children to place the tips of their little fingers between the back teeth, outside the cheeks.)
- (7) Vocalise the same exercise in one breath to “e” (eve) up, and “ê” (met) down. (The tips of the little fingers to be placed as suggested in exercise 6.)
- (8) Sing on B flat, B, C, D flat, D, E flat, E and F; the following words consecutively—hand—head—hid—heed; singing well up on the hard palate against the back of the nose.
- (9) Sing the five vowels (should)—(from)—(some)—(met)—(eve), to a monotone [upper C, D flat, D or E flat], consecutively and continuously, beginning with aspirate “hou.” (By the use of “hou” the voice is placed or focussed for pure musical tone; by opening to the “from” vowel, the focussed tone is enlarged; broadened by the vowel of “some”; brightened by the vowel in “met”; and given tunefulness and carrying power by the vowel of “eve.”) Sentence for practice—“Look on us when neat.”)



- (10) Practise in keys E flat, E, and F—d, m, s, t, d<sup>1</sup>, d<sup>1</sup>, l, f, r, d—the sentences “ Look on us when neat,” up, and “ He read much from books,” down. Practise also the vowels only of these two sentences.
- (11) Practise d, m, s, t, r<sup>1</sup>, f<sup>1</sup>, m<sup>1</sup>, d<sup>1</sup>, l, f, r, t<sup>1</sup>, d, beginning on middle C, using “ should ” or “ from ” vowels for the children’s lower notes—those on the first line of treble stave and below—the “ met ” vowel for the notes between first and third lines inclusive, and “ eve ” or “ ah ” vowel for notes above.
- (12) Practise scales in keys of E flat, E and F (two-pulse measure), *descending* and *ascending*, doubling the length of the highest and lowest notes; to “ ou ” (should), “ aw ” (walk), “ ô ” (from) or “ ah ”; and to the syllables “ loo ” (look); “ law,” “ lô ” (lot) or “ lah.” Practise also major scales *ascending* and *descending* to words, such as “Come let us see the sun rise up, and let us see the moon go down.”
- (13) Practise quick scales, arpeggi, or other exercises rhythmically, to single vowel sounds “ o ” (from), “ ê ” (met), “ e ” (eve), or “ ah ” (far); also “ loo ” (look), “ tô ” (top), or “ pah; ” to secure flexibility and strength. (See James Bates’s “ Voice Culture, Part II.” Novello & Co.)
- (14) Practise diphthongs (see page 8) in keys C, D flat, D, E flat, E and F—d<sup>1</sup>, t, l, s, l, t, d<sup>1</sup>, Sentence for practice :—“ You go boys now where I say.”
- (15) Practise slow tunes smoothly to all the vowel sounds omitting consonants. (See “ England,” page 9.)
- (16) Practise songs to humming sounds as “ m ” (with lips lightly touching but with back teeth well apart), “ n ” or “ ng,” and then vocalise them softly to oo (look), ô (lot), û (luck), ah (laugh), ê (let), or e (leaf): singing up and forward into the back of the nose. If children practise songs in this way, keeping the back teeth widely apart and the chin loose—*floating*, their tone will soon be pure, bright and tuneful.



# LIST OF THE TWENTY-ONE ENGLISH VOWEL SOUNDS.

## SIMPLE VOWELS.

1, **oo**—*Who* ; 2, **ou**—*should* ; 3, **aw**—*walk* ; 4, **ô**—*from* ; 5, **ah**—*far* ; 6, **û**—*some* ; 7, **er**—*girls* ; 8, **â**—*have* ; 9, **ê**—*met* ; 10, **î**—*this* ; 11, **e**—*eve*.

The Simple Vowels can also be expressed for children as follows:—

1, <sup>h</sup>**oo**<sup>t</sup> ; 2, <sup>l</sup>**oo**<sup>k</sup> ; 3, **aw** ; 4, <sup>h</sup>**o**<sup>t</sup> ; 5, **ah** ; 6, <sup>b</sup>**u**<sup>t</sup> ; 7, **er** ; 8, <sup>h</sup>**a**<sup>t</sup> ; 9, <sup>l</sup>**e**<sup>t</sup> ; 10, <sup>l</sup>**i**<sup>t</sup> ; 11, **e**.

**DIPHTHONGS.** [The vowel underlined is sustained, the other is very short.]

12, **u** — *you* = **î** and **oo** — (10 and 1)      13, **o** — *go* = **ô** and **ou** — (4 and 2)  
 14, **oy** — *boys* = **aw** and **î** — (3 and 10)      15, **ow** — *now* = **û** and **ou** — (6 and 2)  
 16, **air** — *where* = **â** and **û** — (8 and 6)      17, **I** — *I* = **û** and **î** — (6 and 10)  
 18, **a** — *say* = **ê** and **î** — (9 and 10).

**TRIPHTHONGS.** [The vowel underlined is sustained, the others are very short.]

19, **ure** (pure) = **î**, **oo**, **û** — (10, 1, 6 ;) 20, **our** = **û**, **ou**, **û** — (6, 2, 6 ;) 21, **ire** (*fire*) = **û**, **î**, **û** — (6, 10, 6.)

## SEMI-VOWELS.

**y** = **î** (10) ; as, “ You and Yvonne are busy”. **y** = **I** (17) ; as “ Try again.”  
**w** = **ou** (2) ; as, “ Wet (*ouet*) weather ” (*ouether*).  
**wh** = *hou* ; as, “ When (*houen*) the wheel (*houeel*) turns.” } In both examples the “ ou ” should be very short.  
**r** usually = **û** (6) ; at the end of a word ; as, “ cheer,” “ poor,” “ stair.” In “ star,” **ar** = **ah** (5) ; “ stir,” **ir** = **er** (7).

The letter “ e ” at the end of a word as in “ made,” and “ r ” before a consonant, as in “ learn,” are soundless ; but with the “ e ” or “ r ” omitted, the pronunciation of the vowel immediately before is affected. “ A ” as in “ made ” (18) becomes **â** (8) as in “ mad ” ; “ er ” in “ learn ” (7), becomes “ e ” (*lean*), (11).



The five English Vowels have 26 sounds :—

A—walk (3); watch (4); father (5); have (8); many (9); made (18).

E—clerk (5); met (9); pretty (10); eve (11).

I—girls (7); this (10); marine (11); nine (17).

O—who (1); woman (2); from (4); some (6); women (10); go (13).

U—ruler (1); pull (2); up (6); bury (9); busy (10); tune (12).

ANALYSIS OF “ENGLAND.” (John O’Gaunt’s verse. Words paraphrased by SIR ESME HOWARD. Music by SIR H. H. PARRY. Copyright by YEAR BOOK PRESS.)

This (10) roy- (14) al (8) throne (13) of (4) Kings (10), this (10) scep- (9) tred (7) is- (17) land (8).

This (10) earth (7) of (4) ma- (8) jes- (9) ty (10), this (10) seat (11) of (4) Mars (5),

This (10) for- (3) tress (9) built (10) by (17) na- (18) ture (19) for (3) her (7) pur- (7) pose (7)

A- (6) gainst (18) in- (10) fec- (9) tion (6) and (8) the (6) hand (8) of (4) wars : (3).

This (10) de- (9) mi (10) Pa- (8) ra- (7) dise (17), this (10) o- (6) ther (7) E- (11) den (9),

This (10) pre- (9) cious (6) stone (13) set (9) in (10) a (6) sil- (10) ver (7) sea (11),

This (10) bless- (9) ed (9) plot (4), this (10) earth (7) this (10) realm (9), this (10) Eng- (10) land (8),

We (11) high- (17-) ly (10) de- (9) di- (10) cate (18), O (13) Lord (3), to (1) Thee (11)

Grant (5), Lord (3), that (8) Eng- (10) land (8) and (8) her (7) sis- (10) ter (7) na- (18) tions (6),

To- (1) ge- (9) ther (7) bound (15) by (17) the (6) tri- (17) um- (6) phant (8) sea (11),

May (18) be (11) re- (9) nowned (15) through (1) all (3) re- (9) cord- (3) ed (9) a- (18) ges (9)

For (3) Chris- (10) tian (10 and 6) ser- (7) vice (10) and (8) true (1) chiv- (10) al- (8) ry (10).

IN PARRY’S “ENGLAND” there are 127 Phonetic Vowels of which number the five vowels as pronounced in the English alphabet occur 22 times only; **a** - 6, **e** - 7, **i** - 6, **o** - 3, **u** - 0. The Italian pronunciation of the same five vowels also occurs 22 times; **a** = ah - 2, **e** = a - 6, **i** = e - 7, **o** = o - 3, **u** = oo - 4. The 127 vowels occur :—No. 1 (4 times), No. 2 (0), No. 3 (8), No. 4 (6), No. 5 (2), No. 6 (10), No. 7 (13), No. 8 (13), No. 9 (17), No. 10 (29), No. 11 (7), No. 12 (0), No. 13 (3), No. 14 (1), No. 15 (2), No. 16 (0), No. 17 (6), No. 18 (6), No. 19 (1), No. 20 (0), No. 21 (0).

The English vowel sounds seldom practised by many singers occur the most frequently.



The twenty-one English Vowel Sounds are represented in the following forms:—

No. 1 **oo**,—*o*, who ; *oe*, shoe ; *oo*, moon ; *ou*, group ; *ough*, through ; *ew*, brew ; *u*, ruler ; *ue*, true ; *ui*, fruit ; *wo*, two.

No. 2 **ou**,—*ou*, should ; *u*, pull ; *o*, woman ; *oo*, foot.

No. 3 **aw**,—*a*, walk ; *au*, pause ; *aw*, raw ; *awe*, awe ; *oa*, broad ; *ou*, bought.

No. 4 **ô**,—*o*, from ; *ou*, cough ; *ow*, knowledge ; *a*, watch ; *au*, laurel.

No. 5 **ah**,—*ar*, far ; *a*, father ; *ah*, ah ; *au*, aunt ; *e*, clerk ; *ea*, heart ; *ua*, guard.

No. 6 **û**,—*o*, some ; *u*, up ; *oe*, does ; *oo*, blood ; *ou*, young.

No. 7 **er**,—*ir*, girls ; *er*, fern ; *ear*, earn ; *re*, sceptre ; *oar*, cupboard ; *olo*, colonel ; *our*, journey ; *ur*, fur ; *yr*, martyr.

No. 8 **â**,—*a*, have ; *ai*, plaid.

No. 9 **ê**,—*e*, met ; *a*, many ; *ai*, said ; *ay*, says ; *ea*, head ; *ei*, heifer ; *eo*, leopard ; *ie*, friend ; *u*, bury ; *ue*, guess.

No. 10 **î**,—*i*, this ; *ia*, marriage ; *ie*, mischief ; *e*, pretty ; *ea*, guinea ; *ei*, foreign ; *ey*, valley ; *o*, women ; *u*, busy ; *ui*, guilt ; *y*, hymn.

No. 11 **e**,—*e*, eve ; *ee*, seen ; *ea*, easy ; *ei*, ceiling ; *eo*, people ; *ey*, key ; *i*, marine ; *ie*, grieve.

No. 12 **u**,—*you*, you ; *u*, tune ; *eau*, beauty ; *eu*, feud ; *ew*, new ; *ewe*, ewe ; *iew*, view ; *ue*, due ; *ui*, suit.

No. 13 **o**,—*o*, go ; *eau*, beau ; *eo*, yeoman ; *ew*, sew ; *oa*, boat ; *oe*, foe ; *ou*, soul ; *ow*, blow ; *owe*, owe ; *ough*, though.



No. 14 **oy**,—*oy*, boys ; *oi*, voice ; *uoy*, buoy.

No. 15 **ow**,—*ow*, now ; *ou*, out ; *hou*, hour ; *ough*, bough.

No. 16 **air**,—*ere*, where ; *are*, care ; *air*, fair ; *ayor*, mayor ; *ayer*, prayer ; *ear*, bear ; *eir*, their.

No. 17 **i**,—*i*, nine ; *ie*, die ; *igh*, high ; *ai*, aisle ; *ei*, height ; *eye*, eye ; *ye*, rye ; *ui*, guide ; *uy*, buy ; *y*, try.

No. 18 **a**,—*ay*, say ; *a*, made ; *aye*, aye ; *ai*, fail ; *ao*, gaol ; *au*, gauge ; *ea*, break ; *ei*, veil ; *eig*, feign ; *eigh*, eight ; *ey*, they.

No. 19,—**ure**, pure ; *ewer*, fewer.

No. 20,—**our**, hour ; *ower*, power.

No. 21.—**ire**, fire ; *ir*, choir ; *yre*, lyre ; *igher*, higher.

Many unaccented syllables containing either of the two tongue-gum consonants *l* and *n* can be expressed in speech without vowels ; as, “ gentle,” “ noble,” “ able ” (the final *e* is omitted in speech and song) ; “ soften,” “ reason,” “ cousin ” ; but although unaccented, these syllables in singing must contain vowels to produce resonant, carrying tone. In such words as “ gentle,” “ noble,” “ able ” ; an obscured *ou* (should) vowel is introduced and the words are sung as “ gen-toul,” “ no-boul,” “ a-boul.” For singing, words like “ soften,” “ reason,” “ cousin,” must have clearly defined vowels in the unaccented syllables : as “ sof-fen,” ê (9), “ rea-son,” ô (4), “ cou-sin,” î (10). “ Near,” “ year,” etc., are sung with prolonged *i* (this) ; as “ ni-ir,” “ yi-ir,” etc. ; the final *r* being a shortened form of the *û* (some) sound. “ Wind” and “ infinite” are pronounced as in speech ; the vowel being as in “ this.” The distinguishing adjectives “ the ” before a word beginning with a consonant, and “ a,” are sung with a light *û* (some) vowel.



# TABLE OF THE TWENTY-ONE ENGLISH VOCAL CONSONANTS

	A	B	C
Lip ... ..	1, <b>m</b> (maim)	10, <b>b</b> (babe)	14, <b>p</b> (peep)
Lip teeth ... ..	2, <b>v</b> (verve).	—	15, <b>f</b> (fife) <b>gh</b> (laugh)
Tongue-teeth ... ..	3, <b>dh</b> (therewith)	—	16, <b>th</b> (thinketh)
„ „ ... ..	4, <b>z</b> or <b>s</b> (zones)	—	17, <b>ce</b> or <b>s</b> (cease)
Tongue-gum ... ..	5, <b>l</b> (loll)	11, <b>d</b> (deed)	18, <b>t</b> (taught)
„ „ ... ..	6, <b>n</b> (noun)	—	—
„ „ ... ..	7, <b>r</b> (rain)	—	—
Tongue-palate ... ..	8, <b>zh</b> (measure)	12, <b>j</b> or <b>g</b> (judge)	19, <b>ch</b> (church)
„ „ ... ..	—	—	20, <b>sh</b> (hush)
Tongue-throat ... ..	9, <b>ng</b> (wrong)	13, <b>g</b> (gig)	21, <b>c</b> or <b>k</b> (cook)

DOUBLE INITIAL CONSONANTS :—bloom, clean, flow, glow, plot, slay, bread, crow, dream, free, grey, pray, shred, three, true, scar, sphere (ph=f), smart, snow, spoke, stay.

TRIPLE INITIAL CONSONANTS :—screw, splendid, spread, squall—qu=k + w, stray.

FINAL DOUBLE AND TRIPLE CONSONANTS. The majority of double and triple final consonants end with **d** or **s**. The final **d** of a compound takes the dull sound of **d**, No. 11 (see table above), when it is preceded by a consonant of columns A or B; as, maimed (e is soundless in such words), nerved, clothed, pleased, pulled, and, reared, longed, robed, aged, begged. **D** is articulated as bright **t**, No. 18, when the final of a compound, if it follows a consonant in the C column; as, stopped, laughed, danced, dressed, watched, rushed, walked. The final **s** of a compound takes the dull form of **z**, No. 4, when, as a final, it follows a consonant of the A and B columns; as, games, nerves, clothes, falls, lanes, rears, longs, babes, deeds, dogs. If the final **s** follows a consonant of the C column it takes the bright sound of **ce** or **s**, No. 17; as, sleeps, laughs, cloths, boats, walks. (For the rest of English final consonants see p. 15, par. 5.)



CONSONANTS are articulations which can only be sounded smoothly, distinctly, and musically with vowels. They have usually been considered to be checks or stops, separating syllables and words. But rightly used for *legato* singing, they link the vowels of a verbal phrase in a continuous flow of musical tone, while initial consonants give the word a drive and so help the rhythm; as, "This—royal—throne—of—Kings \* this—sceptred—*island* \* this—earth—of—majesty \* this—seat—of—Mars \* this—fortress \* built—by—nature—for—her—purpose \* against—infection \* and—the—hand—of—wars.") The only break in the continuity of a verbal phrase is by the unvoiced aspirates "h" and "wh"; as "for—her—purpose," "the—hand—of—wars." As the mouth should be more widely opened for singing than for speaking (the back teeth having to be kept widely apart), more muscular effort is required for the clear articulation of consonants in resonant singing than in speaking. Yet consonants should be quickly, smoothly, musically, and distinctly sounded. There is little difficulty with the articulation of initial and intermediate consonants, as such consonants are attached to, and sounded with, the vowel immediately following. Final consonants of a word can be satisfactorily sung only when there is a faint vowel sound attached. This auxiliary vowel is that contained in the word "met." It should be extremely faint and short, and added to the note on which the final consonant is sounded. The final letter "m" is *mê*, "b" is *bê*, "p" is *pê*, etc. With a little practice, singers get the last consonant of a phrase clear and musical; as "Kings," "island" in above excerpt. But much practice and care is required when consecutive words end and begin with consonants; as "This—royal—throne." The auxiliary glide—a hemi-demi-semi-quaver—is added whenever possible to the notes on which the syllables containing final consonants are sung. Singers find the greatest difficulty, however, in singing the glide on notes of consonants, as "n," "st,"—"throne of," "against infection," where one word ends with a consonant and the next word begins with a vowel. Care must be taken in such cases to secure smooth enunciation without telescoping one word into another.



## EXERCISES FOR THE PRACTICE OF CONSONANTS.

I.—Practise for the articulation of light, distinct, and musical final consonants, the following, rather softly, to a monotone on a note about the middle of the treble stave :—

Sing each consonant with a lightly sounded ê (*met*) vowel attached—three or four measures in quick  $\frac{6}{8}$  time || mē' mē' mē : mē' mē' mē' || bē' bē' bē : bē' bē' bē || pē' pē' pē : pē' pē' pē || &c.

II.—Practise words containing final consonants to intervals so as to get the auxiliary glide on the right note.

LIP-TEETH	d : —	s : —	s : —	d : —						
	verve	fife	fife	verve						
LIP	d : m	s : —	s : m	d : —						
	maim	babe	peep	peep	babe	maim				
TONGUE-PALATE	judge	church	hush	hush	church	judge				
TONGUE-THROAT	wrong	gig	cook	cook	gig	wrong				
TONGUE-TEETH	d : d	m : —	s : s	d <sup>l</sup> : —	d <sup>l</sup> : —	s : s	m : —	d : d		
	therewith	zones	thinketh	cease	cease	thinketh	zones	therewith		
TONGUE-GUM	d : m	s : t	d <sup>l</sup> : —	d <sup>l</sup> : l	f : r	d : —				
	loll	noun	rain	deed	taught	taught	deed	rain	noun	loll



III.—Practise ascending and descending scales using the A group of words up, and the C group of words down :—Maim, verve, therewith, zones, loll, noun, measure, wrong, peep, fife, thinketh, cease, taught, church, hush, cook. (See page 12.)

Take the B group to d, m, s, d', d', s, m, d—babe, deed, judge, gig, gig, judge, deed, babe. (See page 12.)

IV.—Practise occasionally to monotones or to melodious phrases, the following words containing all the double and triple initial consonants in the English language. These should be articulated almost as quickly as single consonants. A drawled initial consonant hampers the focus of the voice, and curtails the effectiveness of the resonating vowel following :—bloom, clean, flow, glow, plot, stay, bread, crow, dream, free, grey, pray, shred, three, true, scar, smart, snow, spoke, sphere, and the Triple Initials—screw, splendid, spread, squall—qu=k+w, stray.

V.—Practise words containing compound final consonants to monotones or to little melodies. In addition to those given on page 12, the English language contains the following double finals : helm, rhythm, prism, twelve, depth, width, fifth, health, warmth, month, strength, bulb, judge, range, help, cramp, lisp, self, bunch, stretch, milk, drink, ask, fault, cost, left, kept, and the Triple Finals—amongst, sphinx (x=ks), sixth, twelfth, thousandth.

“ch” (choir) and “qu” (quick) = k + w ; “x” (exercise) = k + s, “x” (example) g + z ; “r” is a trilled consonant before a vowel, as in “rest,” “arrow” ; “r” is a non-sounded consonant before a consonant, as in “north,” “government ;” “r” is a vowel sound and usually becomes û (some) at the end of a word, as “cheer,” “poor ;” but it is lightly trilled when the initial letter of the next word is a vowel ; as, “ever over up and under” ; “h” (hot) and “wh” (when) are aspirates.



## HINTS TO TEACHERS OF CLASS SINGING.

1. Patience, Knowledge, Tact, Disciplinary Power and Enthusiasm are essential qualifications for a Teacher of Class Singing.
2. The lessons should not be too long and should be made as varied and interesting as possible. The technical part of a lesson (breathing, voice-culture exercises, ear-tests and sight-reading practice) should be taken first. Exercises should occupy not more than a fourth of the period of each lesson, and even this curtailed if the interest of the children flags.
3. Don't talk too much or fuss. Do not constantly interrupt a practice for the sake of pointing out mistakes. Make a note of them mentally, and when necessary to point them out do so without any show of impatience. Good and lasting results can only be obtained by drawing out, not by driving in.
4. Make sight tests, ear tests, and vocal exercises as melodious and rhythmic and musical as possible. Each exercise should have a definite point or purpose in view.
5. Keep the scholars busy. They should give the hand signs with you in learning intervals. When using the French time-names they should be encouraged to clap or tap the measures and, occasionally, the divisions of the beat. When singing songs, children should frequently beat time with *both hands*, without rigidity. For two beats to a measure, beat—down, up; for three beats to a measure, beat—down, out (beat outwards), up; for four beats to a measure, beat—down, cross (hands across chest), out, up.
6. Aim for ease in singing. As a rule children should stand with perfectly loose pose when practising voice exercises—toes at an angle of about 45 degrees, heels nearly touching, weight spread over the feet and not entirely upon the heels, hands folded in front. When practising songs the children should be allowed to sit as much as possible, but when the song is sung without a break as a performance, children should of course stand.
7. Before attempting the music of a song read the words to the children, and then let them read the words together. Explain any difficulties that may arise in meaning and pronunciation.



An intelligent rendering is only possible when the words are understood and can be expressively used by the children. Unison songs should, as a rule, be learned from memory and sung without copies.

8. Children should be directed to take breath between verbal phrases and sentences, or, if required, at commas or other stops, so as to convey the sense of the words. (See specimen marking, par. 12. "This royal throne of Kings," &c.). They should also be shown how their songs can be made tone-pictures and how they may give expression to the rhythm and general character (or feeling) of the song. Songs indicating sadness, pity, reflection, agitation, repose (lullabies, &c.), should, as a rule, be sung softly with tone coloured and rhythmic effects given so as to convey the mood; the phrases being marked by varied and interesting gradations of tone. Songs giving description should usually be sung mezzo-forte in plain narrative form. Those expressing joy, success, patriotism, excitement, &c., should be sung more loudly, but not roughly, with tone picturing the moods. Only by thoughtfully and feelingly conveying the *picture* can songs be sympathetically enjoyed by singers and listeners.
9. If the teacher conducts the class, let the conducting be of the simplest and most natural kind. The beat should be clear, free and easy in movement, and without exaggerated gesture. The class should be occasionally conducted by one of the scholars. The majority of folk songs are better unconducted.
10. **DICTION.** Practise songs requiring quick movement, as "Come, lasses and lads," "All among the barley," by whispering them in strict time with exaggerated tongue and lip movement. This exercise is also helpful in removing rigidity of chin, and for gaining an animated facial expression.

Practise songs softly and smoothly, in strict time and rhythm, with correct phrasing, but to a monotone on B flat, C or D flat, to secure clearly defined, resonant vowels; light, distinct consonants; and a continuous flow of pure tone.



Practise sentences containing consonants which children find difficult, as : “ His foes amazing close his eyes.” “ Trickle, trickle, ripple, ripple, pretty running stream.”

11. If the music of a song is more difficult than the standard attained by the scholars in sight-singing, teach it by pattern. Children fail to appreciate the beauties of songs if they plod through them. Quick results are usually pleasurable results in class-singing.
12. Encourage individual singing. If children practise singing alone in the lower forms it is quite easy to get them to sing by themselves when they grow older. Mark the breathing places in a song and then take it phrase by phrase round the class. “ This royal throne of kings \* this sceptred island \* this earth of majesty \* this seat of Mars \* This fortress \* built by Nature for her purpose \* Against infection \* and the hand of wars.” (“*England*,” by Sir H. H. Parry.)
13. Don’t criticise, before the class, any particular girl or boy. Make your criticisms of any failings as general as possible. Discouragement to a young singer may cause lasting trouble both to teacher and scholar. Imitation of a good model, on the other hand, is a lasting gain.
14. All girls and boys who can talk should sing, as singing is really sustained resonant speaking. A small proportion of children are found, however, upon entering schools, to be unable to imitate sounds. But this failing is easily curable. It is due generally to the little people not having had opportunities of hearing singing—nursery rhymes, &c.,—as babies. It is really a question of *learning to listen*. Individual attention ought to be given such children for a short time. They should be taught to imitate single sounds to ‘kou’ (*could*) or ‘kaw’ (*caught*) up to B or C. When they are able to sing notes correctly in this range they can attempt simple songs. Having thus started they will continue to improve.
15. The most pleasurable and perhaps the easiest form of two-part singing is effected by the recent revival of the sixteenth century practice of descants. Several of the leading music firms are publishing arrangements of our best national songs with descants. These are effective as class-songs or for massed singing, accompanied or unaccompanied, in-doors



or in the open-air. A small proportion of voices should sing verses with descants and the great majority the old melodies. The division of the parts should be left to the discretion and judgment of the teacher.

Choose part-songs well within the compass of the children's voices, and in two-part songs frequently interchange the parts.

16. Flat singing is generally due to inattention or throat compression and the voice not being focussed high enough in the nasal resonator. Direct the children to count numbers up to about twelve rather softly and slowly to a monotone on upper C. D or E, taking breaths as convenient. Test the pitch at the end of the exercise and repeat it if the voices have flattened. Children find this exercise very trying, almost painful, unless they loosen the throat and *place* the voice correctly and they will do so subconsciously to gain relief and sing tune-fully. Humming or vocalising song-tunes to a soft "e" (*eve*) vowel will focus the voice and secure maintenance of pitch. Children also flatten in badly ventilated rooms and when fatigued or unwell.
17. Sharp singing is frequently caused by the slipping up of the larynx owing to cramping or forcing. The throat should be open and the larynx low by the back teeth being kept widely apart. If the lower ribs are properly expanded the shoulders will be kept low and stationary.
18. As there is no material difference between the vocal organs of girls and boys, there can be no real difference in their voices. It is safe to assume for school choral singing that all girls and boys are mezzo-sopranos. Do not exercise unduly the extremes of the young voices. Aim at securing a pure, easy, even tone from middle C to F'—an octave and a half. Girls and boys whose voices are correctly produced within this range, will have little trouble in singing an occasional lower or higher note that may occur in their songs.
19. A smiling pupil sings best, because in the act of smiling every muscle of the face is free from rigidity. Attention should be given to facial expression which should suit the character of the words.



20. Choose nothing but good music allied to good words, for your pupils. Let the choice of songs be varied in character, style and purpose.
21. Teachers should speak with their throats well open, their back teeth being kept widely apart. By doing so a resonant voice-conserving tone will be produced. Constant speaking with cramped throat and frictional harsh tone causes voice fatigue and sometimes results in voice failure. The utmost attention should be paid by teachers to the production of their own voices as children are great imitators.

## TREATMENT OF VOICES DURING PUBERTY.

“Tampering with the voice at this delicate stage may ruin it for ever.”—MANUEL GARCIA.

BOYS' VOICES “break,” that is to say, a gradual change begins to take place usually between the ages of thirteen and sixteen, and continues for about two years on an average. Their speaking voices become gruff and their singing voices uncontrollable. During this early stage of manhood, the larynx enlarges, the vocal cords thicken and lengthen, and the voice deepens an octave or more, settling at maturity into tenor, baritone, or bass. During the period of “break,” *lads should rest their singing voices entirely and use their speaking voices carefully* in order to ensure the voice being in its best condition at maturity. Serious voice training should not commence until they have reached the age of eighteen.

GIRLS' VOICES also “break,” but the process is so gradual and so slight as to be almost imperceptible. There is no change in the vocal apparatus, only a development. As in the case of the boy, the “break” usually occurs between the ages of thirteen and sixteen; and after a period of about two years, the voice becomes stronger and fuller and settles into soprano, mezzo-soprano, or contralto. As no one can predict what compass of voice a girl will have at maturity, it is a safe rule, during the period of puberty, to limit their range from lower B flat to upper E flat. During this transitory stage girls could practise music within this compass; singing without undue effort, very seldom loudly, and at short intervals at a time. If the effort of singing is painful they should rest entirely. As with males, serious voice training should not commence until they reach the age of eighteen.







